Seyyah

Arda Yurdusev

Seyyah

Seyyah represents a three-part orchestra piece with each instalment, focusing on a different orchestration and concept that in the end; forms the basis behind the idea of Seyyah. By definition, Seyyah is the ancient Arabic word dedicated to a traveler, a voyager. They used to be explorers of unknown realms, merchants of leading trade routes and writers of many diaries that shine light on uncharted lands. These travelers often lacked the sense of belonging to a certain place and had trouble identifying with a certain society. Due to constant exposures to different cultures, I have also lived with this problematic from the very beginning of my youth and as a result, it shaped my character as someone without the sense of attachment to any society or place; which you may also call as a Seyyah. Within each instalment, one can find a different piece of my sound world. In a way, one might see the Seyyah trilogy as my musical auto-biography.

- 9 September 2018 –

Seyyah

II

for sinfonietta

Instrumentation

for sinfonietta

Flute
Oboe
Clarinet (in B flat)
Bassoon

Horn (in F)
Trumpet (in B flat, C)
Trombone
Tuba

Percussion*

Grand Piano

Violin I
Violin II
Violas
Violoncello
Contrabass

Seyyah

II

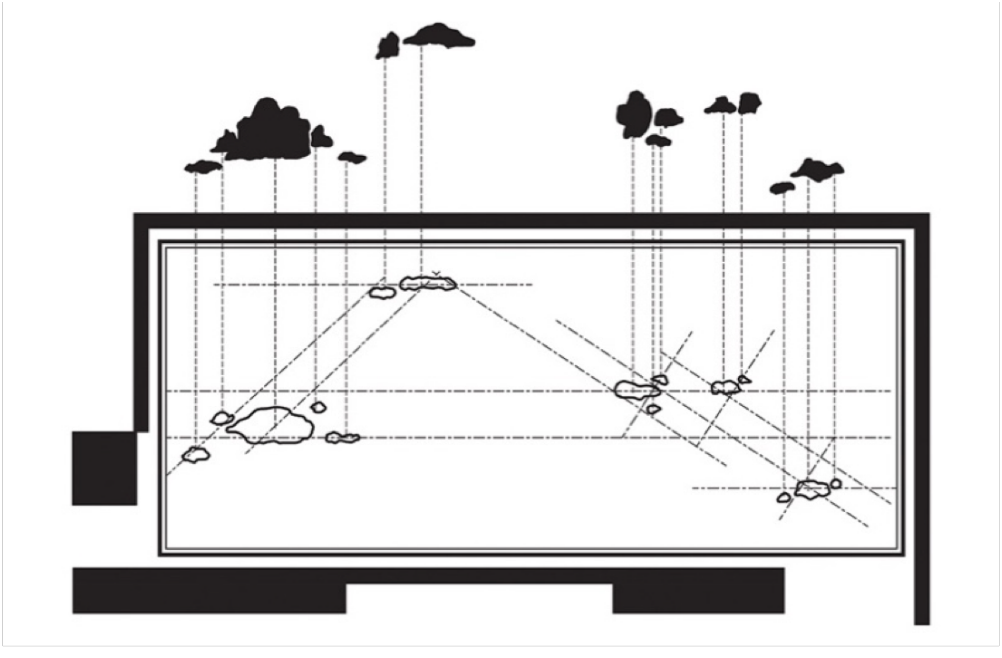
Written for a chamber orchestra consisting of 15 parts, this piece marks the second instalment of **Seyyah** trilogy. The piece focuses on several individual concepts and various extra musical ideologies. The musical form and the flow of time is based on, surely one of the most fascinating and pure rock gardens in Zen Buddhism; Ryōan-ji. Although built as a residence during Heian Japan, the site later transformed into a temple complex by a member of the shogunate in Muromachi Period. The rock garden is widely regarded as one of the greatest examples of its kind and praised by masses, even the likes of John Cage which also had a special connection with the garden.

Zen gardens are in its simplest form, made up of various rock formations, white gravel and moss around the rock formations which is the case with Ryōan-ji. White gravel represents the water and it is regularly raked by monks to represent the ripples of ocean. Rocks are placed very carefully within the gravel to represent various land formations. Ryōan-ji rock garden consists of 15 rocks with different sizes and shapes placed in five groups paired as; one group of 5 stones, two groups of 3 stones and two groups of 2 stones. These groups are resting inside a rectangle garden full of white gravel with each of them placed at an intersection of two or more diagonals of an imaginary heptagon. Although the garden is meant to be viewed from the hojo, which is situated within the veranda of the temple; the heptagonal placement and fascinating engineering behind the garden design allows the viewer to only see 14 rocks at most from any point around the structure.

These 5 groups of rock formations made up of 15 individuals is taken as the base structure of the instrumentation as well as the time flow as the piece features 15 instrumental forces which are grouped in various formations throughout the piece. With each section, these groups of 5 cumulative forces constantly changes to allow each force their equal time just like the perfect order among the rocks and encourages the listener to understand and the full ensemble which may never happen due to the formation of the parts.

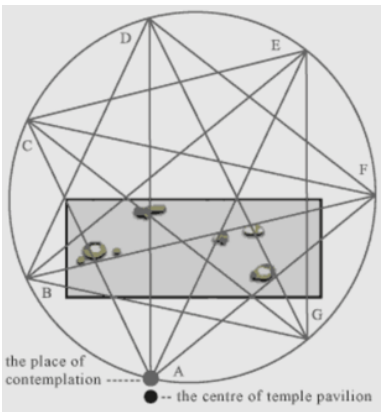
There are five separate sections within the piece focusing on different ideologies. These sections are arranged respectively as; Wabi (which represents the beauty of simplicity and imperfections), Bushido (which is translated as *the way of the warrior*), Hanran (which is translated as *rebellion*), Ronin (which is a wandering warrior without a master) and Sabi (which represents the beauty that comes with age, the careful and artful mending of damage). Wabi-Sabi being an important philosophy of Buddhism, marks the beginning and ending phases of the piece while Bushido-Hanran-Ronin features the heavier textures and influences from the gagaku music repertoire.

The pitch organization behind the piece uses modality both harmonically and melodically. Different modes from various musical traditions are used both in their original forms, as well as merged in order to capture different harmonic colors as it is one of the foremost aims behind Seyyah Trilogy.



Structure

Leading Instrumental Forces Concerning Each Section



As mentioned previously in the introduction, the piece inspires after the heptagonal equilibrium and balance of Ryōan-ji Rock Garden. Each instrumental force represents one of these 15 carefully placed rocks and collectively become the landscape groups of 5-3-3-2-2. As one would rotate around the garden, from each point of the invisible heptagonal edges, another group of rock formation would become more distinctive and that group would have the psychological dominance over the viewers sight perception. The aim of the sections ranging from A to F has a similar objective as in each section, different groups of instrumental forces become dominant within the texture, in order to capture the equilibrium among various instrumental timbres; just like the perfect balance behind the genius of Ryōan-ji.

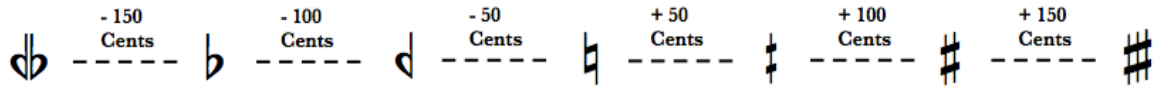
Groupings of instrumental forces according to the Ryōan-ji heptagon is seen in the table below. Highlighted group(s) represents the dominant forces within each section. (Transition passages between the sections are not included.)

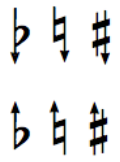
= Primary (Dominant) Texture = Secondary Texture

Groups / Sections	5	3	3	2	2	Section Characteristics
A	X	X	- Violin I - Violin II - Viola	- Percussion - Piano	- Violoncello - Contrabass	**Wabi** (Beauty in imperfections/simplicity.) - Introduction. - Melody in percussion.
B	- Violin I - Violin II - Viola - Violoncello - Contrabass	- Flute - Oboe - Clarinet	- Horn - Trumpet - Trombone	- Percussion - Piano	- Bassoon - Tuba	**Wabi** (Beauty in imperfections/simplicity.) - Harmonic texture in strings. - Trio movement amongst Fl/Ob/Cl.
C	- Bassoon - Horn - Trombone - Violoncello - Contrabass	X	- Violin I - Violin II - Viola	- Flute - Percussion	- Tuba - Piano	**Bushido** (The way of the warrior.) - Shivery & Tense atmosphere. - Sudden attacks in percussion. - Dissonant texture in strings inspired after gagaku music.
D	- Horn - Violin I - Violin II - Viola - Violoncello	- Flute - Oboe - Clarinet	- Bassoon - Trumpet - Percussion	- Piano - Contrabass	- Trombone - Tuba	**Bushido** (The way of the warrior.) - Piano texture similar to concerto writing. - Gradually heavy and agile texture builds up to section E; Hanran.
E	- Violin I - Violin II - Viola - Violoncello - Contrabass	- Oboe - Bassoon - Trumpet	- Horn - Trombone - Tuba	- Flute - Clarinet	- Percussion - Piano	**Hanran** (Rebellion.) -Heavy glissando texture (dominant in strings) inspired after gagaku music. -Melodic texture amongst woodwinds. -Forte section character.
F	- Violin I - Violin II - Viola - Violoncello - Contrabass	X	X	- Flute - Clarinet	- Percussion - Piano	**Ronin** (Warrior without a master.) - Harmonic texture amongst strings. - Flute & Clarinet duo.
G	X	- Flute - Clarinet - Percussion	- Violin I - Violin II - Violoncello	X	X	**Sabi** (Beauty that comes with age.) -Disappearing texture.

Notation

Microtones





- 14 Cents (5 th partial.)

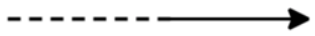
+ 14 Cents

General

Glissandi is indicated with headless stems throughout the duration of the action. This also indicates an equal gliding to the target note. Unless specified as portamento, always perceive as glissando.

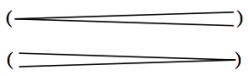
Glissando; equal gliding to the target note.
Portamento; accelerating gliding close to the target note.

Arrow indicates transition from one action to another.
Dashed line indicates that the action is continued until specified otherwise.



Undetermined count of notes within the indicated duration.

Instinctive crescendo/decrescendo that is arranged by player for the dynamic needs of the music within the moment.



Woodwinds

Notice: *Flute* part is notated with resemblances from Japanese Shakuhachi flute practice.

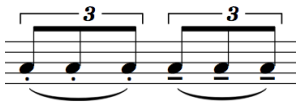
Additional to the info stated in general notation;

Microtones: Unless specified with a fingering, always perform microtonal changes by bending, lip glissando etc.

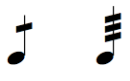
Timbral embouchure differences are indicated as;

Normal Tone
Breathy
Very Breathy
Air Sound (indicated with a square note head)

Initial indicates staccato accents within single breath. Later indicates player so emphasize each note within a single breath. (Headless glissando stems also obliged to this rule.)

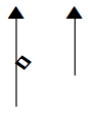


Initial indicates *double tonging*. Aim more of a percussive sound rather than individual perfect pitches. Later indicates *flutter tonging*.



Slap tongue is indicated as: or

Initial means the highest harmonic possible. Later means the highest note possible. A percussive sound is aimed rather than an exact pitch.



Brass

Additional to the info stated in general notation;

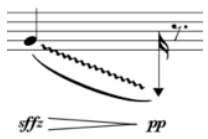
Microtones: Unless specified with a fingering, always perform microtonal changes by bending, lip glissando etc.

Timbral embouchure differences are indicated as;

Normal Tone
Air Sound (indicated with a square note head)

Flutter tonguing is indicated as:

 Highest note possible: A percussive sound is aimed rather than an exact pitch.

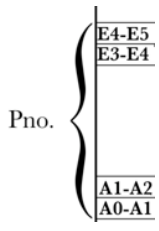


Rapid and striking chromatic glissando to the lowest note in *tuba*. A percussive character is aimed.

Piano

Additional to the info stated in general notation;

There are two *clefs* used for the notation. A standard treble/bass clef and a percussion clef that indicates the registers to be used. The percussion clef is used for the actions inside the piano.



Mute the string next to bridge firmly with your finger.

= Key

 = Hitting the strings with the hand palm.

= Cluster (on keys)

Percussion

Additional to the info stated in general notation;

Percussion List:

- 3 Woodblocks (High, Middle and Low)
- Suspended Cymbal
- Thundersheet (in case of absence use Tam-Tam/Gong)
- Tam Tam/Gong
- Djembe (in case of absence a hand drum)
- Bass Drum
- Glockenspiel (without motor)

Beaters:

- 2 Soft Bass Drum Beaters
- 3 Medium Marimba Mallets
- 2 Contrabass Bows
- 2 Chime Hammers
- 1 Triangle Beater
- 1 Superball Mallet

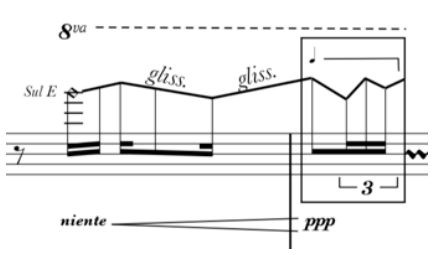
Gradually damp the sound. ⟶

Pull the bow towards yourself starting from the frog (or in the case of vibraphone, upwards).

Pull the bow away from yourself starting from the tip (or in the case of vibraphone, downwards).

Strings

Additional to the info stated in general notation;



Glissandi within the upper harmonics (undetermined) of the indicated string. Keep the action throughout the wavy line with respect to dynamic values similar to the phrase within the box. As less bow changes as possible.

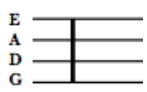
<u>Notice:</u> The important aspect is each instrument player, *regardless of their part or group*, should continue in an improvisatory style. One should not try to imitate or keep up with another player.

There are four levels of bow placement indicated as:

Sul Tasto
Ordinario (Ord.)
Sul Ponticello (Sul Pont.)
Molto Sul Ponticello (Molto Sul Pont.)

Air Sound on string: Unless given a pitch, always mute the indicated string. If indicated with a pitch, use very low bow pressure around the sul tasto region in order to obtain the sound.

String clef is used for actions performed on the strings regardless of pitch such as air sound, col legno battuto, ricochet etc.



Seyyah
II

for sinfonietta
(transposed score)

Arda Yurdusev

A Wabi

4/4 ♩=60 Smooth

3/4

Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Trumpet in C
Trombone
Tuba
Percussion
Piano
Violin I
Violin II
Viola
Violoncello
Contrabass

Vibraphone
(Motor Off)

x2 Unnoticeable bow changes that will enable keeping the most stable sound dynamic.

Inside The Piano
E4-E5
E3-E4
A1-A2
A0-A1

Brush (undetermined, arbitrary) strings withing the given register with the flesh/nail of your finger. Keep the action throughout the wavy line with respect to dynamic values.

Hit strings with the palm of your hand within the proper register.

Glissandi within the upper harmonics (undetermined) of the indicated string. Keep the action throughout the wavy line with respect to dynamic values similar to the phrase within the box. As less bow changes as possible.

Molto Sul Pont.
(Very high partials)

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B

9

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Air Sound
slow vib. → non vib.
Intonation with oboe
Very Breathy
Intonation with flute
gliss.
Slap Tongue
(Air Sound)
rit.
Sul D
Sul A
Sul Pont.
Ord.
Sul Tasto
Sul G
Sul E
Molto Sul Pont.
(Let Ring)
x3
E4-E5
E3-E4
A1-A2
A0-A1

18

a tempo

Air Sound → Very Breathy

rit. (Very Breathy) → Air Sound

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. — Tam -Tam — (Wipe the superball around the surface)

Pno. — E4-E5 / E3-E4 / A1-A2 / A0-A1

a tempo

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

a tempo **rit.**

Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Tba. Perc. Pno. Vln. I Vln. II Vla. Vc. Cb.

Breathy — Very Breathy — (Double Tonguing) — Breathy Overblow

Slap Tongue — slow vib. — non vib. — fast vib. — Hand Glissando — Cup Mute → — subito

Scrape the surface with ***triangle beater*** while maintainin the sound produced by superball.

Tam -Tam → — Bass Drum

E4-E5 / E3-E4 / A1-A2 / A0-A1

(Ped.)

Sul D — Sul C — Sul A — Sul Pont. — Ord. — Change the angle of the bow as the dynamic values changes seperately from each oter.

Transition To Bushido

4/4 ♩=88 Aggressive

rit. -

32

Fl.

Very Breathy ---------- Normal Tone

Very Breathy ---------- Breathy Overblow

Ob.

subito

Cl.

Breathy → Air Sound

Breathy → Normal Tone

Bsn.

non vib.

gliss. Gradually began buzzing the read (unison). Voice (Buzzing)

Hn.

Hand Gliss.

C Tpt.

niente

Multiphonic with voice.

Tbn.

Tba.

Rapid and striking chromatic glissando to the lowest note.

(Tam-Tam)

(Bass Drum)

Scrape the surface with ***triangle beater***.

Scrape the **side/edge** with triangle beater.

x2

Perc.

(Cluster)

Pno.

Ped.

4/4 ♩=88 Aggressive

rit. -

Vln. I

Vln. II

Sul E

Vla.

Sul D

Arco Battuto (Ricochet)

fast vib.

Vc.

Sul Pont. → Ord. → Sul Pont.

fast vib. → non vib.

Arco Battuto

Sul D G

Cb.

Arco Battuto (Ricochet)

C Bushido

♩=60 Shivery & Tense

Normal Tone

36

Fl.

gliss.

3

p subito

niente

Ob.

sffz

Cl.

sffz

Bsn.

sffz

Hn.

Mute Off →

C Tpt.

Tbn.

sffp *pp* *ppp* *niente*

Tba.

sffp *pp* *niente*

Perc.

fff

(Wipe around the surface)

p *niente* *pp*

Pno.

fff

A1-A2
A0-A1

p

Ped.

♩=60 Shivery & Tense

Vln. I

Sul A

3

niente *pp*

gliss.

p *pp*

Vln. II

Sul E

3

niente *pp*

p *pp*

Vla.

Col Legno Battuto

fff

Vc.

Col Legno Battuto

fff

Cb.

(Let Ring)

fff

42

Fl.

Very Breathy
non vib.
gliss.
sfpp
Air Sound
slow vib.
non vib.
mp
pp
Very Breathy
gliss.
mp
slow vib.
sfpp
Air Sound
non vib.
mp
niente
Very Breathy
non vib.
gliss.
sfpp

Ob.

Cl.

Bsn.

Air Sound
Ghost Sound (90% Air, 10% Tone)
niente
ppp

Hn.

C Tpt.

Tbn.

Tba.

Perc.

(pp)
p
ppp
pp
p
mp
Thundersheet
(Wipe around the surface)
Bass Drum
niente
pp

Pno.

A1-A2
A0-A1
p
p
ppp
mp

Vln. I

gliss.
gliss.
gliss.
p
pp
mp
p
pp

Vln. II

(pp)
p
pp
mp
p
pp

Vla.

Sul A
niente
p
pp
mp
pp
niente

Vc.

Cb.

49

(Very Breathy)

Fl.

slow vib. non vib. gliss. 3 mp p

gliss. mf

slow vib. gliss. sfp pp p

non vib. gliss. pp mf pp subito f

slow vib. non vib. sfp mp

Ob.

Cl.

Bsn.

(Ghost Sound) (ppp)

Breathy gliss. p mp

Air Sound ppp

Breathy p mp

Ghost Sound ppp subito

Hn.

Hand Gliss. gliss. niente pp mp

p

3 gliss. mf

sfpp

C Tpt.

Tbn.

gliss. sfp 3 mf

sfpp

Tba.

Run through different valve combinations while immitating the sound of breeze/wind (Air Sound). Keep the action throughout the wavy line with respect to dynamic values.

pp

Perc.

3 niente pp

mf

Tubular Bells

x2 mf p

mf f

Pno.

A1-A2
A0-A1

3 ppp mp

3 pp p

5 ppp f

Vln. I

gliss. 3 (pp) p mp

sfp

Sul Pont. Ord. gliss. 3 mf sfp

Vln. II

Sul A gliss. 3 ppp p mp

gliss. gliss. sfp 3 mf

Sul Pont. Ord. sfp

Vla.

Sul Pont. Ord. 3 pp p mp

3 mp p

mf sfp

Vc.

Cb.

55

(Very Breathy)

(Double Tonguing)

Fl.

Ob.

Cl.

(Ghost Sound) Breathy

Ghost Sound Breathy

Bsn.

Lip Gliss.

Hand Gliss.

Hn.

C Tpt.

Tbn.

Tba.

x2

Bow from the edge.

x2

Scrape the surface with Wood of the mallet.

Perc.

A1-A2
A0-A1

Pno.

(Cluster)

Sul Pont.

Ord.

Vln. I

Vln. II

Vla.

Vc.

Col Legno Battuto

Cb.

D

4/4 | 3/4 | ♪=72 | 4/4 | 3/8

62

Fl.
(Very Breathy) → Air Sound
sffp ppp
pp f
fast vib.
3 ppp mf

Ob.

Cl.

Bsn.
3 ppp f

Hn.
gliss.
f mp p
3 f p niente

C Tpt.

Tbn.
gliss.
f mp p
3 f

Tba.
3 gliss.
sfp
Unnoticeable breath changes.
Static pedal sound.
sfpp

Perc.
Bow from the edge.
pp mf
mf
ppp p

Pno.
A1-A2
A0-A1
ff
3 pp mp
sfz
8va
sfz
(8)
(Ped)

4/4 | 3/4 | ♪=72 | 4/4 | 3/8

Vln. I
gliss.
3 3
ff f mf f ff
3 niente
pp
3

Vln. II
gliss.
3 3
ff f mf f ff
3 niente
pp
3

Vla.
Sul D
fast vib.
3
f ppp mp pp f ff
Sul G
3 niente
pp

Vc.
Sul A
3
f ppp mp ff

Cb.
Unnoticeable bow changes.
Static pedal sound.
niente sfp f ff mp pp
3

68

Fl.

non vib. *gliss.* Breathy *pp* *mf* | Lip Pizz. *sfz* | Air Sound Breathy *ppp* *mp* | Air Sound fast vib. *sfp* *ppp* *mf* | non vib. *p* *niente* | (Air Sound) *ppp* *mp*

Ob.

Cl.

Slap Tongue *p* *mf* | Slap Tongue *sfz* | Breathy *ppp* *mp* | Slap Tongue Breathy *sfz* *ppp* *mf* | Air Sound *p* *niente*

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

(*pp*) | *niente*

Perc.

ppp *p* *mp* | Pull from the middle of the ***Bow.*** *"mp"* *pp* *mp*

Pno.

8va *sfz* | 8va *sfz* *mp* | *sfz*

Vln. I

sfp *ppp* *mf* | *sfp* *niente*

Vln. II

mp | *p* *pp* | *mp* *p* *mf* | *p* subito

Vla.

mp | *p* *pp* | *mp* *p* *mf* | *p* subito

Vc.

niente | *pp* *p* | *mp* *p* *mf* slow vib. | *p* subito *gliss.* *mp*

Cb.

mp | *p* *pp* *p* *mp* | *p* *mf* | non vib. *p* subito

73

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Breathy

Air Sound

(Double Tonguing)

fast vib.

Lip Pizz.

Scrape the **side/edge** with triangle beater.

Suspended Cymbal

Thundersheet

Djembe

Bass Drum

Sul Pont.

Ord.

Ricochet

(Sul Pont.)

Sul A

gliss.

78

Fl.

Air Sound → Breathy

niente p

(Double Tonguing)

f pp sfz mp

Air Sound → Normal Tone

very fast vib.

gliss.

f mp mf ff

sffpp niente

pp mp

Ob.

gliss.

ppp mp f

sfz

Cl.

Breathy

gliss.

f mp f p f

Slap Tongue

sfz

Bsn.

sfz sfz

Hn.

Intonation with contrabass

Lip Gliss.

(pp) p mp sfp mp f

C Tpt.

sfz sfz

Tbn.

gliss.

pp p mf sfz

Tba.

sfpp p mf sfz

Perc.

(Suspended Cymbal)

(Thundersheet)

niente mp sfz sfz mf

Continious/stable sound resembling the ticking (tik-tak) of the clock.

x2 Medium Marimba Mallets until Section F (Ronin).

Woodblocks (High) (Middle) (Low)

ff f

(Djembe)

(Bass Drum)

pp mf pp f

Pno.

ppp f ff f ff

Ped.

Vln. I

Sul Pont. fast vib.

non vib.

Ord.

Molto Sul Pont.

Ord.

niente p f sffp ff sffpp

Vln. II

(pp) p mf sfp mp f sfp ff sffpp

Vla.

(pp) mf p mf ff sffpp

Very fast and wide vibrato (with artificial harmonics) between **A** and **B♭**. Simular to a dirty trill sound.

Vc.

gliss.

(pp) p mf p mf ff sffpp

Intonation with horn

Cb.

gliss. gliss. gliss.

(pp) p mf sfp mp ff sffpp

83

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Transition To Hanran

2/4 **accel.** ♪=88 **rit.** **4/4**

90

Fl.
(Breathy) gliss. ff pp 3 ff pp | 3 7 f p ff pp | Very Breathy | Breathy 3 sfp mf ff mf 3 6 fff slow vib.

Ob.
gliss. sfp mp gliss. mf gliss. 3 f ff

Cl.
Normal Tone 3 gliss. p f p f p | 3 3 Breathy slow vib. f mp | non vib. Air Sound 3 gliss. f mp | Breathy Air Sound f pp | Normal Tone gliss. pp ff

Bsn.
Normal Tone gliss. sfp mp mf f | Distorted sound with voice. ff fff

Hn.
sfz | ppp ff

C Tpt.
sfz | ppp mf | gliss. 6 sfp f

Tbn.
non vib. slow vib. f | non vib. fast vib. ff | non vib. 3 gliss. 3 f ff | Multiphonic with voice. ff

Tba.
3 f | 3 ff f | ff

Perc.
(Suspended Cymbal) (Thundersheet) 3 pp mf pp f | mf | mf
(Woodblocks) sffz
(Djembe)
(Bass Drum) pp mf | sfz pp

Pno.
f
8vb niente p mp f
Ped.

2/4 **accel.** ♪=88 **rit.** **4/4**

Vln. I
gliss. f | Sul Pont. ff | Molto Sul Pont. fff

Vln. II
gliss. f | Sul Pont. ff | Molto Sul Pont. fff

Vla.
gliss. f | Sul Pont. ff | Molto Sul Pont. fff

Vc.
3 f (<) ff | 3 gliss. f ff | Sul Pont. | Molto Sul Pont. gliss. fff

Cb.
f | 3 | 3 ff | Sul Pont. | Molto Sul Pont. gliss. gliss. fff

E Hanran

4/4 ♩=72

97

Fl.
Very Breathy
Breathy
gliss.
very fast vib.
non vib.

Ob.
sub.

Cl.
Breathy

Bsn.
Very Breathy
Normal Tone
(Distorted sound with voice.)
Multiphonic with voice.

Hn.
non vib.

C Tpt.
Cup Mute →
(Cup Mute)

Tbn.
Ord.
non vib.

Tba.

Perc.
(Suspended Cymbal)
(Thundersheet)
(Woodblocks)
(Djembe)
(Bass Dr.)

Pno.
A1-A2
A0-A1
Ped.

3/4

4/4 ♩=72

Vln. I
Percussive rather than tone.
Sul D
Sul G
Ord.
Ricochet
Sul Pont.
Ord.
Sul D

Vln. II
Ord.
non vib.
Sul Pont.
Ord.

Vla.
Ord.
non vib.
Sul Pont.
Ord.

Vc.
Ord.
non vib.
Sul Pont.

Cb.
Ord.
non vib.
Sul Pont.

3/4

102

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(Breathy)

very fast vib.

non vib.

Air Sound

Breathy

Normal Tone

(Suspended Cymbal)

(Thundersheet)

(Djembe)

(Bass Dr.)

Scrape the edge of the thundersheet with the wood of the stick.

sub.

A1-A2

A0-A1

Ped.

Sul Pont.

Ord.

Molto Sul Pont.

109

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(Breathy)

Breathy

Normal Tone

(Suspended Cym.)

(Thundersheet)

(Djembe)

(Bass Dr.)

A1-A2

A0-A1

Ped.

Sul Pont.

Ord.

accel.

Transition To Ronin

114

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tba.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

3/4 ♩=88 — 2/4 rit. — 4/4

(Breathy)
Breathy Overblow
Breathy
Breathy Overblow
Breathy → Air Sound
Distorted sound within the upper harmonics (undetermined) of the given fundamental.
Rapid and striking chromatic glissando to the lowest note.
(Suspended Cym.)
(Thundersheet)
(Djembe)
(Bass Dr.)
A1-A2
A0-A1
Ord.
Sul Pont.
Molto Sul Pont.
Sul A Sul D
Sul E Sul A
Sul D Sul G
Molto Sul Pont.
Sul Pont.

F Ronin

4/4 ♩=60 Serene

120

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Vibraphone

Thundersheet

Pno.

A1-A2
A0-A1

until the sound dies

4/4 ♩=60 Serene

Vln. I

Vln. II

Vla.

Vc.

Cb.

126

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Pno.

A1-A2
A0-A1

Vln. I

Vln. II

Vla.

Vc.

Cb.

Transition To Sabi

133

Fl.

Air Sound

slow vib.

mp niente

Ob.

Cl.

Air Sound

mp niente

Bsn.

Hn.

niente pp

p

gliss.

C Tpt.

Tbn.

niente p mp

p mf pp

Tba.

niente pp p pp ppp

pp niente

Perc.

pp

Ped.

Pno.

A1-A2
A0-A1

mf

ppp p

pp mp

3/4

Vln. I

Sul Pont. Ord.

mf p

pp niente

Vln. II

mp p

niente

p ppp

Vla.

mf

niente pp p

mp p

Sul Pont. Ord.

Vc.

mf p niente

ppp mp p

slow vib. non vib.

mf p f p

Cb.

mp p niente

niente pp p

mp mf p mf p

141

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Woodblocks (High) (Middle) (Low)

Pno.

A1-A2
A0-A1

Vln. I

Vln. II

Vla.

Vc.

Cb.

G Sabi

$\frac{4}{4}$ (♩=60)

rit.

149

Fl.

Air Sound *until the end.* Pizz.

Ob.

Cl.

Very Breathy → Air Sound

slow vib. non vib.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

(Thundersheet)

Scrape the head of the mallet.

(Woodblocks)

Pno.

$\frac{4}{4}$ (♩=60)

rit.

Vln. I

Violin I Solo

Mute the strings until the end.

Air Sound *until the end.* Spring Bow

Vln. II

Sul Tasto non vib.

Unnoticeable bow changes.

Gradually disappear.

Vla.

Ord. → Sul Tasto

Vc.

Violoncello Solo

Mute the strings until the end.

Air Sound *until the end.*

Cb.